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The Q Corner, Where Quality Meets Quantity

By Mike Walter

I spend a fair amount of time on various DJ chat boards. Probably more than I should. But I like to see what others in my industry are discussing; what their concerns are and how they are handling them.

One of the topics that come up from time to time is Bridal Shows. I am always surprised at how my opinion of

these events differ from so many in the industry. To put it quite simply: I love them while so many others can't stand them. For us here at Elite Entertainment, Bridal Shows are the number two source of leads and bookings (behind only my staff's personal referrals.)

But here's the biggest difference that I see: most of the DJs I know who think Bridal Shows aren't worth the time and the energy do not perform at these shows.

They have a booth, which nowadays they dress up with all sorts of plasma screens and cool lighting and they distribute literature and hopefully strike up a few meaningful conversations throughout the day with some prospective brides-to-be. But they never get out in front of the crowd and "perform."

When I discuss this with other DJs (either in person or on a chat board) I usually use the analogy of a movie preview.

When you go to the theater, before the main attraction starts they show previews, right? In fact one of my pet peeves has become arriving for an 8pm movie and watching 9 previews between 8 and 8:20 ... and then I'm done with my popcorn before the movie even starts! But anyway, the previews usually consist of actual scenes from the movie, edited in such a way that the plot becomes obvious and there is enough of a "tease" to leave you wanting more. How much more effective is that than if they just showed the actor saying: "Hey my new movie is about this guy who's the last human left on earth. He's stranded in Manhattan and during the day he hunts for food with his dog. At night though, whoa! That's the scary part."

Even when the actors in the movie go on talk shows to promote their new releases, they bring clips with them. The point is, Hollywood understands that the best way to market entertainment is to give the public a little glimpse. A little taste.

I think we do the same thing.

We have a 20-minute show that features what we do best: MC, sing, and interact. We demonstrate bridal party introductions, we have one or two of our MC/Singers sing a mock wedding song, and then we get these brides-to-be out of their seats and on the dance floor. We use a few audience participation songs to do that and when I tell other DJs that fact this is usually where they start shaking their heads and saying "no way."

So here's my answer to that: You can't be all things to all people.

When Hollywood promotes a horror movie they don't soften up the gory scenes in hopes of attracting people who don't like all the blood and guts. No, they realize they are going to turn-off a certain segment of society but they hope to attract enough

people to make a profit. They show the movie for what it is.

We have a similar mentality. At Elite Entertainment we are a fun-loving DJ Company and we'd rather attract fun-loving brides. If we turn off a certain segment of the brides in the room who don't want to dance and have a good time, that's fine with me. I know from years of experience, that our show is successful and it gets brides to book. They've seen us entertain. They've heard our sound system. They've listened to our voices. I'll take that over a cool booth and a slick brochure any day.

I'll try one more point to attempt to convince any of my loyal readers that you should be showcasing at Bridal Shows:

Let's say you took a sales call today, for a wedding next year that you are open for. You start to go through everything and to try to set up an appointment with this bride. And in the course of the conversation you find out she is going to be a guest

at your wedding this weekend. You check your notes and it looks like a fun wedding (ie: the brides not a goth-chick who wants death metal all night.) Wouldn't you be thrilled about that? Wouldn't you confidently say to her: "Just come to the wedding this weekend and enjoy yourself and call me next week if you like what you see." I know I would. Why? Because this bride-to-be is going to have a chance to see me perform and after that, well, why wouldn't she book? That's not cockiness, it's confidence and I dare say every veteran in this industry would think the same thing.

Well, on a larger scale, that's what Bridal Shows do. They give you the opportunity to perform in front of X number of brides. And after that, why wouldn't they book?

Mike Walter is the owner of Elite Entertainment of New Jersey and a nationally recognized expert in the area of multisystem company development and staff training. You can contact Mike at mikewalter@discjockeynews.com.

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Somebody... Give Me A Pencil

By John Young

Yes, I too saw the aisle at the store with the Christmas decorations!

They shouldn't be out yet. In Minnesota, we were enjoying one of our warmest September's in years! Our outdoor weddings have had GREAT fall weather with sunshine and warm temps. We are wanting to hold onto the end of summer while the store is starting to squeeze in Christmas decorations between the Halloween costumes.

While we don't want to hurry life along any faster than we have to, the reality is that we are only a couple of months away from our holiday parties!

So, next issue, we want to focus on the holiday parties! Some of our writers will reach into their holiday party bag of tricks and give out some ideas that might help you with your winter events!

The October 2009 issue is reaching many readers who are receiving their very first Disc Jockey News. If this is your sample issue (see the label on the front cover: if it reads 10/01/09 it is), then you will need to subscribe to keep receiving the paper! You can subscribe online or fill out the form right there ==>

As DJs struggle through the end of our recent economic recession, They are looking for more and more ways to reach potential clients. It used to be an ad in the yellowpages did the job. Then, we had to add bridal publications. Along came the internet and we added online DJ listing companies who did well in the search engines.

Times keep going, and today you can include the video hosting/sharing sites as legitimate methods of reaching potential customers!

Take a minute and go to YouTube. Search for 'first dance' and see the results.. 336,000 video clips are listed here alone! The top listing has over 11.5 million views all by itself!

Youtube has become a host for any number of demo videos from across society, and DJs are well represented. You can find DJs doing great introductions, wonderful routines, indepth story presentations, and

awesome mixes! These (in many cases, but not all) talented people have put themselves and their work out there for review by clients who might not have even known such possibilities existed with a mobile DJ. I have seen things that are so far beyond my skills that I felt like I should hang up my headphones and take up knitting!

But, every once in a while there is one that makes me wonder why anyone would post such a flop? Did the person uploading the video know that it is horrible? Would the person uploading that video really want a future client to view this? (sorry to say, they probably do because they don't know how bad they are)

But, let's just look at the good ones. I have seen a couple that were outstanding, but I didn't know who the DJ was or where they were from/where they worked. Yes, I could track back with some research on their other posted videos or message them, but it wasn't easy to find out who did this great piece of work. Not smart from the business side.

I talked to a DJ who does a very nice job with his YouTube videos and has seen a bump in his response from his demo video clips on YouTube. He shared a couple of tips that many will find useful!

First, have an opening and closing scene. At the beginning and end of his videos, he has his logo and website information shown for a few seconds so a potential client can see how to contact him if they like his work.

Second, watermark your video. For those who don't know what this is, it is the little logo or identifier in the corner of the screen when the video is viewed. Most broadcast television channels now use some form of watermark to notate who they are and what is their property. That is the same for DJ demo video. If you have some great video, someone out there will try to take it and claim it as their own. This goes with photos and even website text. DJ might be creative with music playback, but they are horrible at creating original marketing material on their own. Protect your

video and photos with watermarks and you shouldn't have problems with online content thieves.

Third, label your YouTube video tags as specifically as possible with what is happening, the location, who you are, and what you do. Too many clips are put up and you don't know if the person who is demonstrating their skills would even be serving your part of the world.

Getting back to the first dance search. There were 336,000 videos found. Now, if I were a bride looking for examples of first dances from Dallas, TX; I am now down to 290 clips. Now, I can maybe add the venue name to my search and find examples of some video shot at the venue I would be

using.. Are you seeing where the need for accurate labeling helps potential clients find your demo video?

Video hosting sites like YouTube can be a great asset in your marketing of your business and skill set. But, as with anything on the internet, be careful what you put out there. If it is potentially offensive to ANYONE or ANY GROUP, you can be sure they will find your video clip and rain on your parade! Keep it clean, professional, positive and locked up tight so you can benefit from the likes of YouTube.

Next month, I want to talk a bit about facebook. If you have some facebook stories to share, email me at john@discjockeynews.com.

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Starting From Scratch

By Jeff Richards

Starting from scratch is a monthly column that will help those new to the Disc Jockey industry. Each article will cover what it takes to be a successful mobile DJ. Today's topic: Bridal Shows for Single Operators.



John asked us all to talk about Bridal shows in this months paper. I have to say that it has been almost ten years since I last did a bridal show

so my take on it may not be as up to date as others and I maybe the only writer with a negative response to Bridal shows. From 1997 to 2000 when I first went full time with the business I did several of the local bridal shows in my area. It was an interesting experience but for me personally as a single operator I found it did not work for

my business. I do hear of great success from other DJs who work the shows, but they are almost always multi-ops or newbie single ops to the industry who are just starting out and have a lower rate than average for DJs in the area.

This is just my opinion and my experience (1997 to 2000) but when I was attending bridal shows I always found that the greater majority of the brides attending were there not to look for a DJ a photographer or a cake, but more as a way to have an extra day to be in the spot light and be treated as a princess. Many were looking for little unusual items that stores don't carry or possible a new idea to make her wedding reception unique. In my experience the bulk of the brides there were not interested in hiring entertainment.

Here is why I believe that bridal shows do not work for my business. When a young lady is proposed to they are all excited and start working on their event right away. Statistics show that most ladies are proposed to on Christmas, New Years Eve and Valentines day. Followed closely by the next popular which is the ladies birthday or an anniversary of the couple. Bridal shows (in my area) typically take place in March

or April. Then another in the fall in October or November. If the majority of ladies are proposed to in December by March or April (Bridal show time) they have already booked the church, the hall and most if not all of their vendors. The same could be said of the fall show. By the time the show rolls around brides have a real good start on the planning and have the vendors booked.

For the few who where actually looking for a wedding vendor it seemed that they were always looking for the vendors with the lowest rates which I never was. When there are ten DJs, ten photographers and ten cake creators who all look the exact same at the show, it comes down to saving money over quality or value of the vendor. I have heard this same complaint from many other non DJ vendors over the years. I did book a couple weddings after the show was over, but it wasn't enough to cover time and expenses of doing the shows.

For a single operator you will need to man the booth from open to close of the day. This could be eight to ten hours attempting to get a few seconds with a bride to say something that gets her to stop and pay attention or call you later. Some bridal shows can last two and even three consecutive days. Typically these shows occur as a weekend event which is when you need to work parties to pay the bills. The smaller local bridal show can be cheaper in costs

to participate in but they have a smaller advertising budget as well as number of brides attending. The shows operated by a bridal magazine, web site or other major player in wedding vendors will have a bigger advertising budget as well as numbers of attendees but can easily cost a thousand dollars and up to over three grand per event. Typically there are several of these that run during the bridal show season and that can really add up for a single operator. I did one show where I had a wedding on Saturday night and got home at two in the morning on Sunday. I then had to get up at five to be at the location site by seven o'clock in the morning for setting up. The event started at nine and lasted until five. After tear down and the trip home I had put in 32 hours in a 36 hour period of work.

I stopped doing bridal shows when my calendar got to a point that by the time they announced the show I was already booked for that day/weekend. It would be nice for the exposure to do a few shows now and then, but the economy has tightened the advertising budget and for me the payoff isn't as good as it needs to be for me to invest so much time and money into doing the shows. If you decide to do bridal shows - I wish you all the best.

To respond to Jeff's column send an e-mail to jeffrichards@discjockeynews.com

Time To Reinvent Our Image

By Kelly Suit

If you have read the last two articles I've written, you know I'm all about "The Change We Need" as an industry; if you caught the political undertone, congrats, it was intentional. My dear friend and Disc



Jockey News writer, Jeff Richards, suggested (tongue in cheek) that my last article was similar in nature to the President's speech to our school-aged children, and after taking the time to actually read

the speech, I can see where he is coming from. Before I get everyone up in arms, this isn't political in anyway, but I'm a big fan of personal responsibility and I believe that for every finger you point at someone else, there are 3 fingers pointing right back at you!

In my last two articles, I've covered the areas that needed our attention on a personal and local level. The next step is going to be the biggest, definitely the hardest, and possibly the most important if our industry is ever going to be taken seriously. We need to reinvent our image and it needs to be done globally!

Take a second and think about how we are portrayed by the media. I can think of only one instance where a Mobile DJ has been portrayed in a good way. According to the media, we are usually either the loud and obnoxious guy in the powder blue tux with the ruffle tux shirt, or we are the backward baseball cap wearing, turntable mixing DJ with the head nod. Most of the people reading this article aren't remotely either, so how do we go about changing our image? I believe it has to be collectively through a DJ Association. We don't have the funds individually to do the advertising and marketing necessary to affect change, however the majority of DJs can band together under one banner and allow that organization to do the work in building a new image for our industry.

An opposing view could debate: "Why should I send my hard earned money to an association? There have been associations around for decades and we haven't seen any positive change." To those who share this view, I'm going to ask you to look again! Not only are there great benefits for you and your business belonging to these associations, but if you look more closely, you will see that our image has been improving due in large part to their efforts. Many articles have been written in bridal magazines about what a professional DJ should cost and that number has been swayed for the better thanks to the marketing plan set forth several years ago by such associations.

The horror of the iPod wedding has been brought to light with a great viral video by the American DJ Association.

Unfortunately, real change requires money and DJ associations just don't have enough to do as much as could be done. My challenge to you this month (if you aren't currently a member) is to really explore joining an association and to just think of it as a normal expense of your business, no different than a business license. You might not see the returns immediately, but over time with continued support I'm confident that your business and our profession will benefit in many profound ways.

I hope you will take to heart the points in this article and thoughtfully consider what your responsibility is to your business, your clients, and to your profession.

We truly need to join together if we are ever to grow to our potential and I hope that you will make the effort to band together with other DJs locally and globally. I've grown from being an island worried about sharing with others because they will somehow put me out of business to where I am now and learned so much more than I've ever thought possible. The more I share and reach out to others, the bigger a return I get.

Starting next month, I'm looking for some new ideas of things that would be of interest and help to you. Please email me your thoughts and suggestions. Thanks for reading and I look forward to growing with you!

Kelly Suit can be reached at kellysuit@discjockeynews.com.

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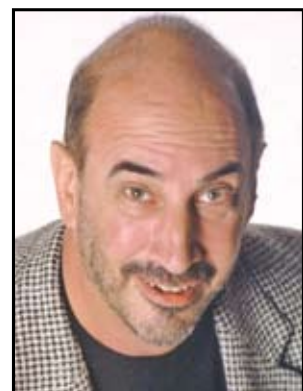
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Arranging The Meeting

By Jeffery Gitomer

I had a business meeting in my office last night. Saturday night. The meeting started at 8 o'clock, right after a 2.5-hour dinner. There was no beer, no wine, and no alcohol at the dinner. This was business. And everyone wanted to be at their best. And did I mention it was Saturday night?

This meeting came about because I accepted the word of a 20-year friend who not only recommended that I take the first meeting, but also attended. A group of business people



were trying to persuade me to buy into a software product that would help salespeople sell. More. Better. Faster.

The subject of this piece is: who grants you a meeting, and why. Like any CEO or entrepreneur, I only

take the meetings that I deem are important to my company and me. My time is guarded. My time is valuable. These days it takes a lot to get to see me for an hour. I'm always open. I'm eager to see what's new. But I tend to

take meetings through third parties. Referrals and testimonials. Never from a cold call.

Think about how you try to make important meetings happen. Meetings with decision makers. Meetings with executive officers.

I'm going to share scenarios with you from this meeting – what happened and why it happened – so that you can try to correct, or at least upscale, the way you make an appointment with, and speak with, a chief executive decision maker.

Here are the four scenarios by which meetings occur:

Scenario One: The company CEO knew of me, knew that we would be a perfect fit, and chose NOT to call me because he knew that was the weakest way to try to get to me.

Scenario Two: The CEO had a salesman working for him who was a fan of mine and a business friend of mine, but he chose not to utilize that resource because he felt it would not be a very powerful introduction, and that I would turn the meeting down. (Correct assumption on his part.)

Scenario Three: One of the CEO's best customers is a lifelong friend of mine whose opinion I greatly respect. The CEO asked my friend if he would set the meeting up. I got an email from my friend and a phone call telling me this meeting would be very worth my while, that he thought the CEO's idea

and product were a perfect fit for my business, and that I should take a meeting with him as soon as possible. My business friend indicated that he would like to be present at the meeting as well.

REALITY: I couldn't turn the meeting down. I respect my friend. He was pretty enthusiastic about the whole idea and was willing to physically be at the meeting. I couldn't say no.

Scenario four did not enter into this process. It is when the person requesting the meeting is a "bigger name" than the person he or she is asking. If Donald Trump called me on the phone and said, "Hey Jeffrey, do you have a little time to meet with me?" or if Warren Buffet called me on the phone and said, "Hey Jeffrey, do you have a little time to meet with me?" I would fly 5,000 miles to make either meeting.

Those are the four meeting scenarios.

1. Make the meeting on your own – where you have to sell like hell.

2. Create a weak third-party endorsement where the air of skepticism is still thick.

3. Have a respected third-party peer actually set the meeting. This is a huge, neutralizing element in the selling process. And it worked with me in this case.

4. You want to meet with them way worse than you want to meet with you.

Think about how you make your meetings. I know some of you will email me and tell me that cold calls still work, and that you make sales from them. But ask yourself se-

riously, would you rather have 10 appointments set up by scenario three, or 10 cold call appointments that probably took you 500 actual calls to get those appointments.

MAJOR CLUE: The stronger the relationship, the higher the listening factor. If you make all your meetings by scenario one or scenario two, the potential customer will still have a high degree of skepticism, and you'll have to arrive with your sales gun loaded.

When my 20-year business friend walked in with this potential new relationship, I was listening to their every word, gave them my undivided attention, and followed-up with a Saturday night dinner, a late-night business meeting, and a deal.

The entire selling "cycle" was under eight days.

1. How long is your sales cycle?
2. How powerful are your referrals?
3. How open are the doors to your prospect's office?
- 3.5 How open is their wallet?

For a few more meeting insights go to www.gitomer.com and enter MEETING in the GitBit box.

Jeffrey Gitomer is the author of *The Little Red Book of Selling* and *The Little Gold Book of YES! Attitude*. President of Charlotte-based Buy Gitomer, he gives seminars, runs annual sales meetings, and conducts Internet training programs on sales and customer service at www.trainone.com. He can be reached at 704/333-1112 or e-mail to salesman@gitomer.com.

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Bridal Shows.. How To Choose

By Mitch Taylor

If your dj business does a majority of their business with weddings, then I can think of no better investment than to be at a bridal show.

Bridal shows are hosted by a local organization, venue or vendor at a nice venue and a strong advertising campaign is run. With

today's day and age of all types of media, bridal show companies and venues hosting their own bridal shows and competing for the same bride; it can be challenging as a business owner to know which shows to be a part of and which shows to pass on.

How do you know which shows to advertise in? One way is to find out who specifically these bridal shows are targeting. Are they advertising only in a certain

city or county...or are their efforts farther reaching into areas that you may or may not want to work in? What types of venues are they attracting to exhibit at their shows? Is the bridal show company you are considering putting your hard earned advertising dollars using a shotgun approach and attracting as many brides as possible...or are they more selective about where they spend their money and who they target?

The bottom line is you should find bridal show companies that are target marketing to your ideal clientele and put the majority of your bridal show advertising dollars on the shows whose target clientele match yours. This ensures you the biggest bang for your buck with your advertising dollars.

Now...you're in the right shows...now what? Bridal shows are as much about the brides as they are about the vendors. When at a show, approach it as you do a wedding you are performing. I would strongly suggest arriving early and speaking with the other vendors in attendance. For me, this is a very important step and one that is often missed. By knowing who the top vendors are in your area and being able to be on a first name basis with them, you can then

confidently take care of your clients who are looking for help and advice when planning their wedding and in need of a great limo, florist or photographer. Networking with your fellow vendors at a bridal show is often a missed opportunity by the mobile DJ and can be a great source of referrals.

Next...you selected the right shows to be in; you networked with your fellow vendors...now...HERE COME THE BRIDES! What do you say? First, what kind of show are you at? Will there be 50 or less brides in attendance or 500? For me, the size of the show determines my approach. If it's a quantity over quality show (200 brides or more), then you need to have a phenomenal marketing piece and business card to wow them and make sure it gets into as many hands as possible. Smaller bridal shows (100 brides or less) allows for a quality approach and you can spend time with each person that drops by your booth.

You're home from the show...NOW WHAT?!?!? Unfortunately, sometimes the show is the last time that potential client will hear from some mobile djs. For follow up, have a system in place and follow it to a "T". I recommend finding out when they are planning on looking for entertainment and follow up with clients a week or two before that. This way you won't be that annoying salesperson who

calls them week after week asking "Hey...do you have a DJ yet?" Don't be that DJ. Any follow up call that you make to a client should have purpose...a reason for the call, and no the reason isn't to see if they booked with anyone yet. Your follow up call should be "client" focused and not "you" focused. If there's not a reason and benefit for the client that you are calling (i.e. new promotion you are running, you just performed at their venue and wanted to share a layout with them, a new idea you had for their wedding) then DON'T make the phone call.

Bridal shows can be a great source of revenue for the mobile DJ if approached in the right manner. Do your own research and plan accordingly. I hope this information helps you on your journey to bridal show success.

Mitch Taylor is a 17 year veteran of the mobile disc jockey industry, starting out on the cruise ships of Carnival Cruise Lines. He is a member of the American Disc Jockey Association and WED Guild™. Mitch owns and operates Taylored Entertainment in the Upper Peninsula of Michigan and can be reached at 906.786.6967 or via email at mitch@discjockeynews.com.

Jacks And Jills Of All Trades

By Dan Nichols

Why knowing more is just plain cooler than specializing...

Hi guys and girls... if you think I am trying to get you to see your worth in these articles you're right. You may also observe when you flip it on it's head that writing is a cathartic experience for me. I write to hear, see and feel my worth too. I write to sort out ideas and concepts making them clearer in my head.

If you've thought of yourself as a "jack of all trades master of none", I would suggest to you now it's a complete lie you're telling yourself. Even if it is true and you are a master of none, consider who you'd rather hire? Would you rather hire a guy that only knew how to code software or engineer vehicle panels?

Would you rather hire someone with no people skills or only people skills?

As deejays we're no doubt jacks of many trades and masters of some. How many people in corporate America can claim to

have skill in all of the following; handling customer complaints, responding on the fly to multiple changes, audio/video technology skills, public speaking, accounting, purchasing, planning, software, hardware, crowd dynamics, event planning, design, sales, marketing, accounting and office management. You actually have a whole lot more than you give yourself credit for to offer the world. I challenge quite confidently anyone to match my skill set. I recognize people might be better at this or that but if an opportunity called for it I'd at least have enough of an understanding to gain some traction on the skill quickly and be well on my way to being good at it in no time. So be careful not to sell yourself short on your capabilities. Be careful not to lay yourself to rest in a box called "dj" for eternity. Recognize your potential, embrace your creativity and explore a humongous realm of possibilities that make you a "HUE-MAN" - one of many colors and abundant possibilities.

Dan Nichols is a professional business coach and published author based in Michigan. He also has 18 years experience as a mobile dj. He's looking for some entrepreneurs to review free of charge his latest audio release "8 Degrees 2008". For a free copy email him your contact info at admin7029@businesslaunchexpert.com

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From The Other Side...

By Jake Palmer

As a DJ/Mobile Entertainer since 1986, I sometimes fall into the same trap many of us do. We get a little jaded or dare I say, even lazy about what we do. After years of wedding receptions and dances we might start to think we are so good we don't need to change or improve. This is why I want to share

the experience of the planning process of MY wedding with you. My goal is to help you become better by putting you in the shoes of the client, in this case, the bride and groom. Sometimes we can learn a lot about ourselves by taking a look... From The Other Side.

Last month I talked about first impressions in the sales process, and how that first contact can make or break a sale. Today I want to move to the next step, details, details, and details.

I was really amazed by how many vendors (not just DJs), failed to pay attention to the details. Not just the details of my wedding reception, dance, or meal, but eh - details of the sales process of getting my business. The details of any wedding are the little things most brides like to freak out about. Details can be as simple as how the party favors are placed on the table, to how the bride and groom are introduced. Details are the little things that set the high dollar professionals apart from the weekend warriors. When all the details are perfect, they might seem almost un-noticed, but when the details are not perfect problems could arise.

The details that make us professionals are not just the little things we do to make each event special and unique. They start at the first contact. When our good friend, who owns one of the bridal shops in town highly recommended a decorator we were excited and called right away, however, when the decorator failed to return two voice-mail messages, we looked for someone else. It doesn't matter how many referrals you get

or what kind of praise a vendor might give you, if you don't follow through you don't get the gig. In sales, we are always told that people buy on emotion, don't let that excitement fizzle. If you can't be available for every incoming phone call or e-mail, it is imperative you return the call the same day. I was also blown away when it would take a week or more to receive promised info by mail, or in some cases by e-mail. Following through is a detail.

When you meet with a client, whether it's to present your service or to plan the event remember the details. I was most impressed with the vendors that asked a lot of questions about us and our wedding, BEFORE telling us what they could do or offer. This always showed me they were genuinely interested in our day and us. When asking questions always listen and adjust accordingly. Even though we had no less than 3 meetings with our hotel catering staff, when we had our last meeting the week of the wedding, the hotel still had our bar in the hall outside the reception room. This is a perfect example of a detail we expressed to the hotel on 2 or 3 occasions and they still were planning their standard cookie cutter set-up, they were not listening to our wants and needs.

The key to getting all the details right is communication. How much communication do you have with your clients? Are you taking the time to sit down with them and cover all the details? Even at my wedding, after we sat down for dinner, we realized that we needed to cut the cake, so we got up grabbed the photographer and quickly did it. Who should have taken care of this detail? The photographer, the DJ, the catering staff at the hotel... doesn't matter, didn't get done, because no one discussed this (pretty important) detail with us. I am always sure to cover this detail with brides and grooms when we plan their event, to avoid the same fate, and then when I follow through by coordinating the photographer and the catering staff around the cake cutting the bride and groom are thrilled that someone is in taking charge.

If you take the time to ask the right questions, and listen to the wants, needs, and wishes of your clients the whole process will go smoother, from start to finish. Who knows... you might even get a tip.

Jake Palmer can be reached at jakepalmer@discjockeynews.com.

Unpacking Concept: Connections

By Ken Petersen

As I sit waiting for flights destined for the Wedding MBA conference in Las Vegas and back home afterwards, a reoccurring word is seen: "Connections." Time and time again, there are too many DJs that emphasize connecting with the dance floor

is the core of their personal mantras. There are many steps involved before we get to the dance floor portion of a customer's relationship with your service.

Connections are two-way actions. The service you provide needs to connect

with the client you intend to book. Likewise, the client needs to connect with your service before they hire you. One-on-one sales are the most essential element of connection. One-on-one sales are that prime moment when you have full control over a phenomenon. It's a transitional phenomenon. It's that transition where a prospect/consumer becomes a customer/client. It's that moment when a faceless target market, anticipated statistic, that anonymous "who" you set your company up to serve becomes the "Karl and Cindy's," "Patti and David's," "Leigh and Tony's," and "Shantel and Kyle's" that propel your success.

A booth at a bridal show is the very best

place to connect with a client. For service providers, a bridal show is the one place we can become a retail outlet. Granted, some of you don't "do" bridal shows. That's fine, and that's too bad at the same time. There is no one place where you have the best footfall of prime, ready-to-buy eyes. One of many great Wedding MBA seminars was put on by Bill Heaton, of Great Bridal Expo. He presented on "Bridal Show Booths - The Good, Bad and VERY Ugly." Rolling my eyes at that seminar title was very close to a premonition... I would like to thank one of my brethren DJs for becoming the picture used as "the VERY UGLY" booth.

I've also heard countless times from DJs that it is the show promoter's responsibility to create the footfall for the show. This day and age, there is no reason you cannot use simple, cheap, and effective media sources to create your own pre-show hype to cause folks to come. Get creative with that hype. Enticements are more than discounts. You can do that over the phone. Remember, you are presenting to a Millennial - Gen Y bride. They seek more than the Gen X did. Your booth is a place to provide a Millennial that additional information.

An interesting point made in that seminar was "Make Sure the Bride and Groom Know What They Are Seeing." You'll have 5 seconds to express what portion of a bride's wedding day you provide. If you fail to convey that clearly, you have "an ugly booth" (that's using the bride's words). Brides are who we serve at a

bridal show. Mimicking a gear booth you saw at a DJ trade show is a failed attempt at what worked to motivate you; forgetting totally it is with a bride and her wedding ceremony, or wedding reception environment that you are trying to connect. On the other hand, getting too far away from what we do is an ugly booth as well. I can go to any DJ chat board and see other DJs offering praise for a picture of a small couch and a coffee table as "another DJ's booth." If your booth doesn't say what you do (remember: this is in bride's words) you have an ugly booth.

How to avoid the "ugly booth?" Use large (2ft by 3ft) photos to show what you represent. Many one-hour photo labs will have a large photo-quality printer. Let the booth be exciting. Use wedding colors that are current. Wash the booth in light. Be you and be rested. No sitting, no food, no drinks. If you are a multi-op, staff the booth with only your best and coach them on how to act and what to say - they are onstage the whole time. Try to not overstaff your booth. You leave less and less room for

brides to get into your booth. Multi-ops: NO COLOGNE! And if you do "need" it, still require none of your DJs wear any at the start. You supply it and you supply one scent.

Connections at a bridal show are beyond just the brides and grooms. Brides and grooms are a large percentage of the people there, but there are other folks who can do more for your business: other businesses (vendors). Cater to them. Ask your neighbor if you are doing anything that is hurting or helping them. Take that feedback they offer and use it. A good impression with your bridal show neighbors and even a businesses' booth in the opposite corner of the hall will create stakeholder sales reps for the entire year.

One-on-one sales and the bridal show booth are both instances (both separate and combined) where you can establish a bond of trust and convey a good feeling to today's millennial bride. And that, my friends... is connection..

Ken Petersen can be reached at kenpetersen@discjockeynews.com.

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Excelling In Tough Times

By Ken Day

Many of my business coaching sessions of late have centered on a highly important topic: 'Excelling In Tough Times.' Whether you're a small single op or the multi-op of three to 30, the times are changing rapidly in our personal and professional lives.

For the past few years, my clients have been faced with 'entitlement' issues of younger employees feeling entitled to high pay without putting in the effort to actually earn it and clients wanting deep discounts just because they ask.

As challenging as that has been, today's economic climate adds to the complexity of keeping business coming in, getting employees/subcontractors to perform at their highest levels and convincing clients of the valuable services being provided are well worth what is being asked for in the form of payment.

Anyone can excel in the good times. Challenging times call for mastery in our lives and business, yet the overall rules of success haven't changed. They are merely intensified. Below are approaches that are working for my clients and their team ("team" means anyone that is involved in the business and/or personal life) as well as the clients:

- Be the leader others want to follow: Demonstrate exactly what you want from others - creativity, enthusiasm, loyalty, good judgment. Be sure to provide enough instruction to complete the task(s) but don't micro-manage. Allow your team to develop their own methods of delivering your desired outcome. It really doesn't matter how you get the results that you want as long as it's ethically and professionally completed. You don't like being stifled and neither does any member of your team. And, be sure to give a specific deadline, otherwise it won't be done when you thought it should have been done. Come in early; stay late. Don't worry, you won't have to do this forever and you shouldn't be doing it for very long. Know that they will emulate you, your attitude toward anything, and your actions on everything.

- Pay attention to the small things: Who on your team appears to be more worried or

negative than normal; perhaps their work is slipping; or their commitment to perform at the highest level is diminishing. Show your awareness and concern before it's too late. You'll know it's getting to be too late if you're getting angry at them or they are ready to quit.

- Look for opportunities: Many companies prosper in tough economic times by being aware of their customer's changing needs and then coming up with solutions. Solutions such as pricing changes, add-ons, or more personal contact don't need to be permanent. Things change and people do expect them to change but don't always like them to change. Wedding expenditures is an example. While good intentions can always grow to become great results, these days it requires more support in many areas since the cutbacks, layoffs, and economic fears create a fearful environment for everyone and the wedding clients are demanding more justification for their precious dollars. Don't worry about what the other DJ company is doing to survive the current economy. Figure out what is good for you and your team and do it.

- Keep your eye on the future: The economic tides will turn and when they do, you want to be ahead of the game. What will your company look like a year from now? Clean house. What training programs can you update or initiate? What about updating policies and procedures, dress code, employee handbooks? Your competition is

likely so worried about today that they're not focused on tomorrow. However, you are much wiser than that.

- Answer the immediate issues, adjust, and prosper: During my days with the Marine Corp it was often yelled with enthusiasm "Oo-Rah, Semper FI" meaning "Oh yeah, always faithful". You might keep that in mind to maintain your faith. But, since I was a Hospital Corpsman and a bit of a "buck the system and status quo guy", (Medic of sorts for those that don't know) we would always retort with "Oo-Rah, Semper Gumby" meaning "oh yeah, always flexible". Stay flexible and observant and you'll be able to adjust to the situations that arise and excel in these hard times while others are rigidly hanging on to the way they have been doing things. That may mean for some that they will make it through these hard times to stay in business while others fade away with the past.

Semper Fi - to all the Marine Corps buddies and Semper Gumby to all the Corpsmen

Think - Creatively

Act - Responsibly

Feel - Passionately

You can reach Ken Day at kenday@discjockeynews.com. Ken Day owns Kenneth Day Weddings at: <http://www.kennethday-weddings.com>



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No Time To Quite Trying

By Harvey Mackay

When the going gets tough, such as it is for so many right now, it's time to make a trip to the zoo for inspiration. That's where you'll find my ingredients for success: a hide like a hippopotamus, the courage of a lion, the memory of an elephant, the perseverance of a beaver, the endurance of an Alaskan sled dog, the speed of a greyhound, the agility of



a monkey and the stubbornness of a mule.

One of those traits, perseverance, stands out during down times, when we are so often tempted to give up.

Marshall Field, the

famed Chicago department store merchant, once offered a list of 12 reminders to those who would have happiness and success in life. Number two on the list was perseverance.

In building a firm foundation for success,

Forbes Scrapbook of Thoughts on the Business of Life listed 20 steps, including perseverance.

One of the greatest pleasures in life is doing what people say you can't. When things seem bleakest, you have to carry on to succeed.

Businessman H. Ross Perot said: "A lesson I've learned from the lives of great inventors ... the most successful people in the world aren't the brightest. They are the ones who persevere."

And finally, oil magnate John D. Rockefeller added: "I do not think there is any other quality so essential to success of any kind as the quality of perseverance. It overcomes almost everything, even nature."

I'll never forget watching The David Susskind Show years ago. He had three guests on who were self-made millionaires. These men, in their mid-thirties, had averaged being in a dozen different businesses before they hit it big.

The line between failure and success is so fine that we scarcely know when we pass it; so fine that we are often on the line and do not know it. How many people have thrown up their hands at a time when a little more effort, a little more patience would have achieved success?

In business, prospects may seem darkest when really they are about to turn. A little more perseverance, a little more effort, and what seemed a hopeless failure may turn into a glorious success. There is no failure except in no longer trying.

History abounds with tales of perseverance. Theodore Geisel died in 1991 at the age of 87. Before he died, he wrote 47 books that sold more than 100 million copies in 18 languages. What most people don't know about Dr. Seuss is that he didn't write his first book until he was 33 and it was rejected by 28 publishers before Vanguard Press picked it up.

Then there was a little girl from Tennessee who was born to face poverty, obesity, a broken home and physical abuse. Today, Oprah Winfrey is one of the most admired celebrities in the world.

Similarly there are many tales of experts who were convinced that the ideas, plans and projects of others could never be achieved. However, accomplishment came to those who said, "I can make it happen."

The Italian sculptor Agostino d'Antonio worked diligently on a large piece of marble. Unable to produce his desired masterpiece, he lamented, "I can do nothing with it." Other sculptors also worked this difficult piece of marble, but to no avail. Michelangelo discovered the stone and visualized the possibilities in it. His perseverance resulted in one of the world's masterpieces—his statue

of David.

Even the great Thomas Edison discouraged his friend, Henry Ford, from pursuing his fledgling idea of a motorcar. Convinced of the worthlessness of the idea, Edison invited Ford to come and work for him. Ford remained committed and tirelessly pursued his dream. Although his first attempt resulted in a vehicle without reverse gear, Henry Ford knew he could make it happen. And, of course, he did.

"Forget it," the experts advised Madame Curie. They agreed radium was a scientifically impossible idea. However, Madame Curie insisted, "I can make it happen."

Finally, as you read these accounts under the magnificent light of your environment, consider the plight of Benjamin Franklin. He was admonished to stop his foolish experiments with lightning. What an absurdity and waste of time! Why, nothing could outdo the fabulous oil lamp! Thank goodness Franklin knew he could make it happen.

You too can make it happen!

Mackay's Moral: Never give up: The mighty oak was once a little nut that held its ground.

Reprinted with permission from nationally syndicated columnist Harvey Mackay, author of the New York Times #1 bestseller "Swim With The Sharks Without Being Eaten Alive," and the new book "We Got Fired!... And It's the Best Thing That Ever Happened to Us."



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Gear Review: Chauvet Eclipse

By Kirk Holstin

For many of us Fall signals the end of the wedding season. Our gear has been loaded and unloaded many times, ported down narrow hallways and stuffed into tiny elevators. I'm certain a few pieces of



gear have been dinged up during the course of the wedding season.

The Fall season also signals the introduction of new lighting products from companies such as Martin, Chauvet and American DJ. Now is the time to take a look at upgrading or enhancing your light show.

Chauvet brought the Eclipse to market in September. The Eclipse combines 2 Class III lasers and a bright 5 watt LED into one chassis. The effect is designed to be a star field created by red and green lasers projected onto a dark blue nebula or dark night time sky.

There are separate controls for the laser effects and the LED. The controls enable you to determine the rotation direction and speed of the laser effects and LED. You can also control the strobe speed of the laser effects. Depending on the brightness of the room you can adjust the brightness of the LED (nebula / night time sky effect).

After reading about the Eclipse online, I went to one of my favorite DJ stores to get a closer look at this new light effect. Closer is a subjective word. When I got there the light was already mounted 12 feet overhead. Bummer, I would not be able to test the range of speed for the star field and nebula rotations.

The reason for checking the rotation speed is quite simple. This light has the capability of two practical applications during the course of a wedding reception. The first option is obviously to be used during the dance. However, if the rotation

speed is slow enough you could also use it to provide a subtle starry night time sky effect during the cocktail hour and during dinner.

What I was able to view was a bright blue nebula effect combined with a great red and green laser effects. When you add some fog or haze into the mix – WOW what a display. I immediately thought of how I could have that effect projected on a gymnasium ceiling during a school dance. The kids would love it, especially if you were to set the lasers on a fast rotation with strobe action.

The Eclipse has a 120 degree beam angle. It is fan cooled. The 5 watt LED and lasers do generate a bit of heat. The light also has a power out on the back of the fixture. According to the manual you could connect up to 50 (max) units at 120 Volts. The Eclipse does have an auto switching power supply for our 240 volt users.

One feature I wished the light had is DMX capability. If you mount the light on a light stand and raise it up, you lose the ability to change the rotation speeds of the LED and lasers. You are no longer able to change the nebula intensity or strobe speed of the lasers. Depending on your type of shows, you may need to create a new lighting setup that would let you adjust the light settings. This could be rather inconvenient. Another option would be to purchase two

of them. Set one to a “slow” speed and the other to “fast”.

Let's talk about money. Currently the Eclipse is priced at \$299.99 on several DJ gear websites with a suggested price of \$400.00. I feel it is a reasonable price for what it is capable of providing.

When using a laser lighting effect please remember to follow the caution / warning statements found in the user's manual. Just for points of interest I've pulled a couple of statements out of the Eclipse manual 1) This laser product can potentially cause instant eye injury or blindness if laser light directly strikes the eye. 2) It is illegal and dangerous to shine this laser into audience areas, where the audience or other personnel could get direct laser beams or bright reflections into their eyes.

As a reminder there are also international safety regulations that need to be followed when using a laser effect. You need to have at least 3 meters of vertical separation between the floor and the lowest laser light. Also you need to have at least 3 meters of horizontal separation between the laser light and the audience.

You can contact Kirk at kirkholstin@discjockeynews.com. If you would like your product reviewed, please contact the Disc Jockey News at sales@discjockeynews.com

Press Releases

Fidelity Media Unveils MegaSeg 5 With More Than 100 Improvements

Fidelity Media unveiled MegaSeg 5, the latest version of the premiere Mac-based DJ mixing and radio broadcasting software. The new release with over 100 improvements and Mac OS X “Snow Leopard” optimizations includes a new animated interface, an integrated playlist viewer with direct iTunes access, multi-touch trackpad crossfader control, improved MIDI support with a Denon HC4500 controller preset, BPM editing in the preview player, automated events to insert live radio streams and import files, a turntable break-effect shortcut, progress-style transport controls, a playlist break button, and much more.

“Over ten years of research, development, and user feedback have culminated in our best release yet”, said Jason Cox, Fidelity Media's Founder. “The new interface is a major milestone as we've tweaked every aspect of the software and continue to embrace the latest Mac technologies, while maintaining the familiar and easy-to-use product our customers expect.”

Pricing & Availability

MegaSeg 5 is now available for download from Fidelity Media at www.megaseg.com for \$249 (US), and current users can upgrade for \$79 (US). System requirements, more detailed information, and a free demo version is also available.

About MegaSeg

MegaSeg is a professional audio-video mixing, automation, and scheduling system which benefits from the ease, mobility, and reliability of Mac computers. MegaSeg en-

ables seamless transitions between songs and music videos, with the added ability to trigger sound effects via hot keys, cue tracks on a second output, create dynamic scheduled playlists, and program automated events. MegaSeg is also compatible with songs purchased from the iTunes Store.

About Fidelity Media

Located in Champaign-Urbana, Illinois, Fidelity Media was founded in 1998 with a vision to simplify music mixing and library management for mobile DJ's, radio stations, and other performance and recreational industries. Its flagship product, MegaSeg, continues to spearhead the digital music revolution on the Mac platform.

Propellerhead Record Available for Sale Worldwide

WATCH FOR A REVIEW OF RECORD IN AN UPCOMING DISC JOCKEY NEWS!

New software application from Propellerhead puts musicians at the forefront

Propellerhead Software today released for sale worldwide Record, the recording software that puts the musician in focus. Record, software for both Mac and Windows, combines effortless recording and a stunning software mixer console with a limitless rack of audio processing gear that builds itself or can be infinitely customized. Over 50,000 users tested Record during its beta test period, which began in May.

“We figured it was time that someone took a fresh look at recording from a musician's perspective. Not needing to bolt music

features onto an aging audio application, we truly started from scratch with full knowledge of today's computer architectures and capabilities. Record is the result,” says Ernst Nathorst-Böös, CEO. “In short we wanted to do what we've always done—help people make more and better music.”

Recording done right

Built for independent minded musicians, Record has the feel of a million dollar recording studio with the streamlined simplicity of a tape deck. For guitar players, the built-in virtual POD® from Line 6 brings a wide range of top quality guitar amps and cabinets. Record's software mixer's sound is faithfully modeled* after the renowned SSL® 9000K hardware with flexible routing, full dynamics, EQ, advanced effects handling and complete automation. With its state-of-the-art dynamic multicore audio handling, Record uses a computer's processing power to its fullest.

Users will never have worry about track counts, latency issues or adding that extra reverb or effect. With a straightforward interface, it won't get in the way of ideas and will inspire users to make more music.

Seamless integration with Reason

Owners of Reason have seamless integration in Record with their Reason instruments and devices. Not only will Record open Reason files directly, if Reason is installed and registered, all Reason devices appear in Record's rack without plugging-in or launching a second application. For Reason owners, Propellerhead offers a special sidegrade called Record for Reason Owners that provides a complete copy of Record and updates any version of Reason to work with Record. For new users who want to buy both together, Propellerhead offers Record + Reason Duo, a

bundle of both programs in a single package.

Pricing & availability

Record is available for sale worldwide today from authorized Propellerhead dealers and through Propellerhead's online store: www.propellerheads.se/shop/ <<http://www.propellerheads.se/shop/>>

Record standalone software: MSRP of \$299 USD / €279 EUR

Record + Reason Duo bundle: MSRP of \$629 USD / €535 EUR

Record for Reason Owners sidegrade: MSRP of \$149 USD / €129 EUR

Learn more about Record

To learn more about Record and to see videos and tutorials on its use, please visit www.record-you.com <<http://www.record-you.com>>

About Propellerhead Software

Formed in 1994, Propellerhead Software is a privately owned company based in Stockholm, Sweden. Renowned for its musician-centric approach, Propellerhead has created some of the world's most innovative music software applications and technology standards. Musicians, producers and the media have praised Record, Reason, ReCycle and ReBirth applications for being inspiring, great sounding and of superior quality. Technologies such as ReWire and the REX file format are de-facto industry standards, implemented in all major music software. Today, Propellerhead's products are used all over the world by hundreds of thousands of professionals and enthusiasts for all kinds of music making.

<http://www.propellerheads.se> <<http://www.propellerheads.se>>

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Press Releases

Press Releases continued from page 10

Chauvet Intimidator Scan Fitted with LED

The Intimidator Scan LED is a five-channel DMX scanner that now comes fitted with LED illumination.

One 22W white LED powers this fully programmable fixture. The Intimidator Scan LED is fitted with separate color and gobo wheels. The color wheel contains 11 colors plus white, including one quad and one tri-color, and a rainbow spin effect. The gobo wheel, with gobo shake, is comprised of 14 gobos, plus open. Two gobos are glass, the remaining gobos are metal.

The Intimidator Scan LED also offers built-in sound activated programs via master/slave. When a DMX signal is not present, it automatically enters a stand alone mode and runs through its list of built-in programs.

Thanks to LED technology, power consumption is low, allowing up to 20 units to be linked @ 120V. Pan of 180 degrees and tilt of 90 degrees makes for a large coverage area,



with an output of 1,530 lux. The beam angle is a sharply focused 15 degrees.

The double bracket yoke offers more flexibility of placement. Use the yoke as a floor stand or hang it from a truss.

For more info, visit: www.chauvetlighting.com

American DJ's Dual Gem Pulse Offers Twice the Fun As 2-in-1 LED Strobe/Moonflower Effect

American DJ has put more "flash" in its popular Dual Gem LED moonflower -- literally! The company has added an LED strobe to this hot-selling dual LED moonflower effect to create the all-new Dual Gem Pulse, a sound-activated combo LED moonflower/strobe effect.

With two moonflowers -- containing a total of 32 red, 30 green and 30 blue LEDs -- flanking an LED strobe powered by 45 white LEDs, the Dual Gem Pulse will create breathtaking excitement on the dance floor or stage. It combines the razor-sharp colored beams of the original Dual Gem LED's double moonflowers, with an added burst of brilliant flashing white light from the strobe in the center.

A switch on the back of the Dual Gem Pulse allows the strobe to be turned on or off, giving DJs and clubs a quick way to ramp up the visual thrills. For instance, you can start out using just the dual moonflowers to project LED patterns on the dance floor or walls, then turn on the flashing strobe when the music starts to heat up. The quick, pulsating flash of the strobe emanating from the moonflowers' multicolored rays will pump

up the crowd and create a truly intense, visually spectacular atmosphere.



As a 2-in-1 combo fixture, the Dual Gem Pulse also offers spectacular dollar value to DJs and clubs. "In today's economic climate, American DJ is more committed than ever to giving our customers more for their money," said Scott Davies, General Manager of the American DJ Group of Companies. "That is why we took our very successful Dual Gem LED and added a strobe to it, essentially giving DJs and clubs two effects for the price of one. The Dual Gem Pulse is very affordable, and the fact that it utilizes cutting-edge LED technology enhances its value even further."

One of the biggest values of LED fixtures comes from the long life of their lamps. The Dual Gem Pulse's LEDs are rated at 100,000 hours, virtually eliminating the expense and hassle of lamp replacement. LEDs also emit very little heat, so the Dual Gem Pulse can run all night without shutting down for duty cycles. And because LEDs are very energy-efficient -- the Dual Gem Pulse consumes 17W maximum -- electric bills will be lower and more units can be run on a single circuit.

Another advantage of LEDs is the rich, saturated colors they produce, which won't fade over time. The Dual Gem Pulse's beams are so sharp and bright, they don't require fog for intensification, making it an ideal effect for venues where smoke is undesirable. Featuring a 32° beam angle, the Dual Gem Pulse can cover an extremely wide area with its colorful LED patterns.

Featuring multi-voltage operation, the Dual Gem Pulse comes with a dual voltage switch on the back panel (115V/230V -- IEC plug). A convenient hanging bracket is also included. Great for mobile entertainers, the Dual Gem Pulse is extremely compact, measuring just 9.25"L x 11"W x 6.25"H, and weighing 7 lbs. The MSRP of the Dual Gem Pulse is \$179.95.

American DJ's Dual Gem Pulse has a dual voltage switch on the back panel (115V/230V -- IEC plug) and comes with a hanging bracket. The MSRP is \$179.95.

To see the Dual Gem Pulse in action, click the link below! http://www.youtube.com/watch?v=59cjm_ZDDFo

Global Truss' New Global Screen Adds Professionalism To Any Performance or Display

Now it's easier than ever to add a professional backdrop to your performance or display with Global Truss' new Global Screen. A portable, flexible white Lycra screen, the Global Screen fits easily and securely into trussing, making it ideal for DJs, performers, small productions, trade shows, presentations

and corporate events.

A snap -- literally -- to install, the Global Screen is large enough to make an impressive impact, yet it's lightweight and compact for ease of portability. The 4-way stretch Lycra fabric can accommodate any size and almost any shape, from 8- to 10-feet by 6- to 8.5-feet, and can be used either vertically or horizontally.

With bungee cords and clips holding the screen securely to the truss at 12 anchor points, the Global Screen can be installed quickly, yet it is secure and stable. Unlike screens that have only 8 anchor points, the Global Screen's extra 4 anchors alleviate stress that pulling puts on the fabric, which helps to make it more durable and longer-lasting.

The extra anchors also stretch the fabric more evenly over the truss supports, preventing rippling and creating a smoother surface on which to project. The white fabric, which can be projected on from the front or rear, makes a perfect backdrop for video presentations, slideshows and ambient color displays. So rugged and weatherproof is the Global Screen, that it can even be used outdoors.

"With its stretch fabric, portability and durability, the Global Screen is an indispensable tool for anyone involved in DJ-ing, emceeing, small productions, or designing trade show booths or displays of any kind,"



said Ken Kahn, General Manager of Global Truss America. "It's flexible enough to fit almost any type of performance or display. Plus, it's easy to transport and set up, and it can be used just about anywhere -- indoors or out.

"The Global Screen will instantly create a professional-looking backdrop, which can also do double-duty as a projection screen. Best of all," added Kahn, "it's very economically priced, while offering superior features and construction that go beyond the typical fabric screen."

Fire-retardant and easy to care for, the Global Screen is machine washable, although dry cleaning is recommended. It comes with its own convenient carrying bag and 12 bungee cords. The MSRP of the Global Screen is \$189.95

Chauvet COLORdash Block: Compact in Size with Impressive Output

The COLORdash Block is a compact wash fixture that provides an impressively high-power output with four separate clusters of LEDs to produce an infinite array of colors.

It comes with seven operating modes and full color mixing with or without DMX control. Use it as a wash light or take control of each pod individually and create stunning direct view effects.

Select built-in automated programs or customize your own to create the right show for your application. Transfer your customized programs to up to 10 fixtures at a time via master/slave or DMX to produce an even more dazzling show.

The rectangular shaped light contains 28 compact 1W LEDs packed in its four pods. Each pod contains seven LEDs -- 2 red, 2 green, 2 blue and 1 white-- that provide an



output of 1,690 @ 2m, with a beam angle of 17 degrees (field angle is 32 degrees).

Thanks to its white LEDs, this unit offers a virtually limitless range of colors, including pastels and true white.

The COLORdash Block weighs just 4.4 pounds (1.9Kg), making it easy to install or stow. The units can be back-mounted to a wall or hung on a truss. The double-bracket yoke also serves as a floor stand.

Designed for broad-base appeal, the COLORdash Block offers features for multiple markets including events, production houses, nightclubs, hotels and retail.

For more info, visit: www.chauvetlighting.com

DJ Music List

The 2009 Edition is Here!

A handy checklist of the most requested songs played by mobile DJs. Nearly 2,000 songs are grouped by music genre and indexed by artist, with the chart year and a check box next to each title.

See which essential songs are missing from your collection, or use the list to pick out songs to play at your events. You may also distribute copies to clients; guide them away from eclectic music with this list of music requests designed to keep the dancefloor active.

Distribute FREE Copies to Employees and Clients!

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www.djmusiclist.com

D.R.E.A.M.S.

By Dean Carlson

So after a particularly long day, I was ready to hit the sack. Exhausted I crawled into bed, and moments later my eyes were shut, as the sandman did his job. At 3am I jerk straight up, breathing fast,



sweat running down the side of my face. I had just had one of those not so pleasant dreams, some green nine foot tall man ripping various limbs off of any victim he can catch. It's funny how the next morning, I wake up to remember very little of what I had dreamt.

That is not the type of dreams I am going to cover. The dreams I want to talk about are those that are more, like goals. I want to own a house some day, or maybe it's a boat or a car that you have always dreamed of having. More

specifically I want my DJ performance to be (fill in the blank). Each and every one of us have different expectations about what we do. And maybe we each aspire to some form of greatness, when it comes to our performances. The question comes down to why don't these dreams come to fruition? The answer lies in the acronym D.R.E.A.M.S.

The D in dreams stands for Diet. Junk food in equals junk out. If you truly want to be running at full steam, and be able to maintain that pace for any length of time you must look at what you are putting into your body. And mind you it isn't just the day that you want results on that this matters. I learned a few years ago that it takes a couple of days of hydration for your body to be at its peak. So do yourself a favor and pull out your old middle school home economics notebooks and brush up on the food groups again.

R stands for Rest. We live in a society of such fast pace. We go to bed later and wake up earlier. I know that I am often guilty of getting as little as 5-6 hours a sleep a night when the national recommendation is 7 to 9 hour. Sleep is important; even one night of inadequate sleep can impair your reaction time and mental functioning, and chronic sleep

deprivation can negatively impact your immune system and contribute to the development of a whole host of serious ailments.

Next we have E which stands for Exercise. This is probably the one I struggle with the most. We don't have to all pump it up and be body builders. But some form of keeping in shape is a must. For me, I ride my bike to the office everyday, 4 miles downhill each way. Exercise helps the body produce endorphins, which is the chemical in your body that helps you feel more peaceful and happy. And I think that one of the best benefits to exercise is that it can give you that feeling of accomplishment, meaning I set out to do this and I finished it.

A is all about the attitude, baby. Don't be an Eeyore - you know Winnie the Pooh's sad little friend. For most of the last 5 years when people ask me how I am doing, I usually say "Spectacular with a moderate chance of being Phenomenal". I have an attitude of gratitude. And for me it's easy to feel that way knowing where I have been and where I am at now. I have heard it said that the worst thing you can do for your day is start it off by reading or watching or receiving any kind of world news. Create your own day; don't let others do it for you. Remember this is it, this moment is all that is truly promised to us.

M is for Mental Focus. When I

was a child I had never even heard the term ADD. Now it seems I have it. And technology hasn't made this any simpler, with instant this and new things coming at us so fast. It is easy to get lost in the race. Believe it or not your brain is a muscle, and if you want to have great Mental Focus you need to rest it, feed it and exercise it regularly. We should have several levels of Mental Focus. Currently, Daily, Weekly, Yearly, and Lifetime. Things that help me are; don't multitask, prioritize daily objectives, and I prevent distractions.

Finally we are to Success, the S in Dreams. Success is defined differently by each and every one of us. One man's garbage is another man's riches as it were. But I believe that we are our own worst enemy when it comes to reaching whatever goal we set for ourselves. And sometimes it is the little things that we take for granted that are tripping us up, and not allowing us to reach the finish line.

DREAMS is all about starting with the basics. I wish I could take credit for this acronym but I saw a speaker use it 3 years ago. To DREAM big is to SUCCEED big.

Good Luck and Great Shows!
Dean Carlson can be reached at deancarlson@discjockeynews.com.

Behind The Mic

By Dave Winsor

Your Voice

It's your instrument. You need to understand its abilities and limitations. Once you do, you'll truly know what you are capable of. Are you interested in



learning a whole new way of speaking? If you are, let's go! Where does your voice come from: Stomach, head, belly, throat or chest? Do you have a high pitched voice?

Are you a boomer? Do you have a "noisy" mouth? I can help. All those descriptions come with advantages and limitations.

Here is the key: The relationship between your mouth and the microphone is exactly the same as the relationship between your mouth and the listeners' ear.

You wouldn't scream into their ear to get your point across would you? So, don't scream into the mic either. People will listen to you, just get their attention and speak clearly and warmly.

"Uh, how can I speak 'warmly'? Oh, good question. Think of it this way, when you say 'I Love You' to a significant other, I bet your voice is warm. Am I right? Just imagine you are whispering those three words into that person's ear. That's the power of 'warm'. Can you get to 'warm'? Read this line out loud: 'When I see you under the moonlight, your beauty takes my breath away!' I bet that was awkward. If it was, I think I know why.

You have to be able to get to the place of emotion, mentally in order for you to get there physically. Voice over work involves a lot of that type of thing. Now, ask yourself: 'Am I anywhere close to this type of delivery?' Perhaps you are and if that's the case, keep working at it. If you're not, then you really need to work at it....NOW!

For me, this is an art form. Start paying attention to the voices on commercials that you hear. Really listen to what the person is saying, not with words, but with inflection. Try this exercise: "I re-

ally want a slice of that pizza." Read that as a sentence. Now, where was the emphasis? If you can't find it, try reading the sentence several times and each time you do, emphasize a different word. "I really want a slice of that pizza". "I REALLY want a slice of that pizza..." and so on. Notice how the structure changes?

My general tone is "friendly, everyday guy". I can create characters ranging from a friendly old man, to a cartoon character. I can make up voices for different occasions too.

Now I have a distinct sound and it has taken years of practice and patience. It's not an easy thing to do. I started with a voice that was coming from the back of my throat, and I've worked hard to get it down into my chest. How did I do that? Practice.

If your voice is located in your head then you need to develop your lower register through practice. If your voice is located in your belly, you'll REALLY need to develop a higher register through practice. But the most important part of this is that you need to vary your delivery to keep peoples attention. You've no doubt heard Ben Stein, "My eyes were dry" in the monotone delivery? He does that voice and it makes him money, but I wouldn't want to be exposed to it for too long. Richard Simmons is someone who would also cause me to find a weapon if

I had to listen to him too long. Love the enthusiasm, but add that to his delivery and POW...waaay over the top.

The two instances I just mentioned are very unique voices, Gilbert Gottfried is another.

So, how do you know where you are in vocal development and just as important, content development? Find someone who will walk you through all the stages of development. You should find a person who will develop a baseline of your voice as it is, and then help to create exercises to work on your areas of weakness.

You can get some great feedback from an independent source. You can't count on your wife, brother or girlfriend to be able to help you develop your own sound. They'll always tell you your voice sounds ok.

I've been broadcasting for over 30 years. I've read a lot of commercial copy, and have worked with some incredible coaches. They have been instrumental in my career. They have been guideposts in my development. You should have one too.

If you want, you can contact me at www.behindthemic.biz

I'd love to hear you!
Dave Winsor can be reached at davewinsor@discjockeynews.com.

The Referral Coach

By Matt Anderson

How The Rule of Commitment and Consistency Helps You Get More Referrals

"It is, quite simply, our nearly obsessive desire to be (and to appear) consistent with what we have already done."



-Robert Cialdini

It's so important to leverage as much of your client's expertise as possible in identifying a referral for you, warming up the referral and advising you on how to follow up.

The Power of Your Clients Making a Commitment to Refer You

When you are asking for a referral, you want your client to COMMIT TO THEIR IDEA (ex. how they think you should contact someone) RATHER THAN SUBMIT TO YOURS ('can you give me their information and tell them I'll be calling?').

Fully understanding the principle that how committed your clients are to THEIR IDEAS and to keeping their word can go a

long way to helping you get higher quality and more warmed-up referrals. It's remarkable!

The more your clients believe that the referral was their idea rather than yours, the more committed they will be in following up on it. This is why you want to use an 'Ask the Expert' approach to getting referrals:

Ex. "What would be the best way to find out if your friend Sarah might be interested?" or

"How would you recommend I find out if other departments in your company might be interested in a similar event?"

Author Robert Cialdini has found that we are most committed to something that we believe was our decision, and that we took responsibility for it and did so with no outside pressure (by pressure he means being offered a reward or gift – or with your kids it might be a bribe or threat so that they comply to behave).

Other factors that increase your commitment and your client's commitment to following through include:

a) Declaring it in public: having your client say out loud what she intends to do to contact a referral can go a long way to making sure you get an opportunity to help that person or that group.

b) Writing it down: perhaps reminding a

client about information he gave you in writing or put in an email will help nudge him along to follow through. You might bring up THEIR idea by saying: "I'm just following up on something you mentioned in an email you sent to me on the 16th. You put something about how I might want to contact your friend Pauline Jefferson. What would you recommend I do there?"

This is why you've heard so many people endorse writing down your goals. It has been proven to help you achieve them because your commitment increases!

c) The harder it is to attain something, the more committed you are to it and the more you value it. This can be anything in life from pursuing your dream partner and then finding the commitment a no-brainer to training for a marathon and then staying in excellent health. Boot camp in the Marines is so brutal that people emerge "more resilient, simply braver and better for the wear." Why do you think you see so many Marines bumper stickers on cars? A tough life experience can make people more loyal and persistent.

This is likely another reason why persistence with a prospect pays and why so much business is done because we persist. It was hard to attain and the bond is therefore stronger.

Lastly, this is why some companies and industries find it is worthwhile to bring on new clients by having them make a small purchase. This foot-in-the-door technique

works because it leverages the commitment now made. It's why many insurance companies are happy to have you start out buying just car insurance. Once you're a customer, it is easier then to discuss other products and services. It's similar with banks starting you out with checking accounts.

Inconsistency is an undesirable personal trait.

One of the key motivators behind our behavior is the need and pressure we feel to be seen as consistent. So if your client tells you that she will follow up with a referral and she said it sincerely, she will feel awkward about not keeping her word – about looking inconsistent. Knowing this can help you persist in following up.

She gave you her word!

So remember, in a referral conversation, ask your client in such a way that he COMMITS TO HIS IDEA RATHER THAN SUBMITS TO YOURS. The follow through will be infinitely better which means more business for you.

Matt Anderson can be reached at: Matt@TheReferralAuthority.com or www.LoyaltyEzine.com. Matt coaches sales professionals how to build referral-based businesses with non-threatening language that works today. He speaks all over the US and the UK on referrals and is presenting at the 2009 International DJ Expo in Atlantic City. He is the author of the upcoming book Fearless Referrals. He can be reached at (608) 843-3827.

I Prefer Black Underwear!

By Rocky Bourg

Even if you typically go commando, I implore you to rethink your foundation garment options and choices. You may never fall victim to Murphy's law, but if you, as I did, find yourself on the less than desirable end



of fate, you will be glad your "drawers are black." If the devil is truly in the details, then all details are worthy of serious attention, no matter how small.

Many moons (remember that

reference) ago, I got lucky, in a not so enviable fashion, because I had recently switched from tighty whiteys to darker briefs. A minor point but important to this story. Before the unfolding of the events and the circumstances of which I am about to speak, I had given little if any thought to such details, other than "tag in the back, legs through the big holes." My apologies to those dining while reading.

The switch was purely happenstance

as my source for such items was out of the standard color I had worn for at least 30 years. I opted for the same comfortable, reliable brand but in the only available hues; blue, black, maroon. You know, the variety pack.

With my freshly dry cleaned black suit, polished black shoes, pressed and starched white shirt, coordinated tie, socks and belt in the garment bag, I was prepared, from a wardrobe perspective, to perform at the scheduled wedding. At least I thought so. Please note that I purposefully opted for black briefs given the formal nature of the event.

My approved strike uniform was khaki polo shorts and a dark company polo. I arrived with ample time to complete strike and set up of all the necessary gear, perform a site and sound check, and refresh my appearance before getting into what some might consider the "monkey-suit." Conversely, I enjoy wearing a nice suit, but if truth be told, I should have been born in the early 1900s and a member of the rat pack. Frank, Dean, Sammy, and Rocky. Ahhh...

Sorry, I'm back now.

Unfortunately, the propensity of some venues to place quantity before quality rendered my timely arrival premature. Despite specific and precise contractual

terms that governed such matters, I had but two options. One was to declare the contract breached and return to base. This would, however, unnecessarily and negatively impact my clients' celebration, risk my reputation with both the popular venue and any guests that might attend, and prove, unequivocally, that I am a complete jerk. I couldn't have that kind of proof, especially outside of internet forum environments, just lying around, so I implemented option two.

I was forced to strike into an adjacent, less convenient, room and hope that the "already into overtime" event ended soon enough to allow adequate time for set up, check, and wardrobe change. With less than 60 minutes to lift off, the visibly stressed room captain appeared and unapologetically informed me that I could begin setting up in 15 minutes but to "hurry up and be ready."

With ever fiber of restraint I could muster, and I have very few, I thanked him for the warning while secretly placing dozens of imaginary sharp, long, barbed pins in my pretend room captain voo-doo doll. I used the quarter hour at hand to prepare for and mentally walk through the hurried, forced and atypical set-up circumstances.

Knowing I would need at least 30-40 minutes to properly set-up the equipment and perform a rudimentary site and sound check, I came to the brilliant conclusion that I could save some time by changing

into my suit pants and dress shoes to allow more time to freshen up and get into my shirt and to tie my tie. Seemed logical, given the now seriously compressed time limits.

Unfortunately, I failed to account for the unexpected physical requirements/contortions that a rushed set-up might demand. While carrying a speaker with one hand and an amp case in the other, both tasks better "handled" individually with two hands, I executed, what would be considered by Olympic standards, a perfect stage straddle. Never before and not since have I, or anyone for that matter, ever wished that I was wearing a skirt. Suit pants, dress shoes, and certain body parts are not designed for such maneuvers.

My first auditory offering of the evening was a clear and unmistakable seam separating RIP. Now, before you burn this paper, I promise not to describe the scene any more than to say the open seam in the seat of my suit pants was repairable, but not at that moment, nor properly with that amount of time, in that venue, far from base.

The new trouser vent was a surprisingly clean tear and would probably not show while wearing my coat. Phew. Plus I had the added benefit of having only black cotton visible through said portal and I had no intention of participating in

Rocky continued on page 14

Have You Looked In Mirror Lately?

By Dude Walker

Wedding show season is just around the corner. When the mass of "I'm gonna be wearin' white...and that makes me right" unleash their detective skills upon wedding industry...and more importantly, the wedding shows.

Today's bridal planner is changing at a speed faster than ever before. They are constantly bombarded with expert and non-

expert advice in magazines, talk shows and not so "real" TV. The amount of sales pitches and disinformation that wedding planners have to mire through today is staggering. Is there

any wonder that some wedding planner jump headlong into the EXACT wrong fit for their wedding and guests.

Entering the spotlight "YOU"...the best solution to their entertainment needs.

Now it's time to look into a mirror, both physically and metaphorically with one question in mind.

"If I don't look like I can afford my services...how can I sell it?"

Wedding shows are a package deal. You

have only a few seconds of curb appeal to win your clients trust long enough to gain a further look into what you may have to offer. This encompasses every item, from the essence of your breath...down to very pens that you use in sharing or gathering information.

It doesn't matter where you start...just build a marketing plan that outlines your goals including the how and what you need to reach those goals.

Step 1: Choose the right wedding show(s): Each wedding show has a tendency to promote themselves differently to potential brides & grooms. If you're offering only high-end services, attending a wedding show filled with \$5,000 total budget brides may be a waste of your resources. Know what you bring to the table and don't assume they can afford it.

Step 2: Evaluate your potential audience: Show promoters have a tendency to engage in "puffery" to increase their attendance numbers. The ONLY ATTENDANCE NUMBERS THAT MATTER are the head count of brides, grooms and those brides and grooms that attend together. Demand historical head counts and how they are promoting to these potential clients right now. If a show promotes itself the same way as it did 10 year ago tell the promoter that you're not interested. Your company needs to have access to the maximum number of potential clients that fit



Rocky continued from page 13

any limbo contests or bowing to the back wall.

I managed to complete the remaining set-up without incident or knowingly revealing my southern exposure to the venue staff. With the sound check complete and event materials in place, I raced, more like shuffled to my vehicle to retrieve my suit coat, shirt, etc. and begin my wardrobe change with 10 minutes and counting, guests arriving, and the venue staff tightening up the room.

As I quickly pulled the garment bag from my vehicle, a scene reminiscent of My Cousin Vinny, I watched my coat glide, slow motion style, into a nearby puddle of garbage bag drippings, discarded kitchen grease, and other liquids best left unidentified. Now I have performed many events without a suit coat, but this horrific development would pose a new problem given the moon roof near my back pockets.

Despite having becoming good friends with these clients, I was sure they had no desire to have their guests get to know me that well. With the remaining time, I carefully carried the unaffected clothes into the dressing room to assess (sense a theme here?) my options.

Using black duct tape and applying some unknown and dormant tailoring

skills, I affected a best possible repair, fully aware that the duct tape could give way at any moment, and it did, within 5 minutes of beginning the reception.

I plowed through knowing of the potential for em-bare-ass-ment and accepted my fate. Imagine my surprise when, because of my earlier, "brief" decision, no one seemed to notice the defect. It was not even noticeable in the pictures I eventually reviewed. I now endorse and wear only black underwear with dark outfits.

So what is my point in sharing this ancient, self effacing, ridiculous but true story. It is simply that, despite being totally innocent in the compression of my contracted and expected strike provisions, I eventually realized that I could and should have planned and acted better. I should have been more careful, less angry during strike while wearing any part of my performance wardrobe. I should have been less hasty, less angry when handling my suit coat. Hell, I should have had a spare suit. I have since addressed with greater attention, habit, and seriousness these and the ever evolving inventory of details. Remember the devil is in the tails!

Rocky can be reached at rockybourg@discjockeynews.com

your current business plan and present-day bridal planners. Shows that have a major grand prize have a tendency of producing prize seekers that are not legitimate brides and grooms.

Step 3: Know how much space you're renting: A booth space can vary greatly. Are you renting a six foot table in some remote hallway or do you have a 10x10 booth on the main show floor?

Step 4: Personal Hygiene: (pay close attention to breath and body odor) Watching what you eat can prevent bad breath, hiccups and reports from the 1 inch woofer.

Step 5: Clothing: It may seem superficial but you are judged by what you wear down to the shine of your shoes. Get bulky keys out of your pockets and ditch the cell phone holster. Rent a Tux or buy a new suit for sales meetings. A uniform represents the person wearing it. Your favorite football jersey could compel a bridal couple to look elsewhere if they support the other team.

Step 6: Review and update your business cards, brochures, related handouts and backdrops.

Step 7: Design a theme for your booth. If you don't feel confident hire an artist or decorating consultant for ideas.

Step 8: Decide on ten to twelve picture that represent you and your company and focus on three. If interest is shown you can always share the remaining pictures.

Step 9: Order premium door prizes well in advance.

Step 10: Get your DJ rig out of your booth. If you plan on playing background music you should have specific equipment designed to fit your booth space not the entire venue where the wedding show is being held.

Step 11: Watch your language. The only thing professional about profanity are first three letters.

Step 12: Leave your competitors out of it. The moment you refer to a competitor you've compelled the client to investigate them further...and quite possibly talked yourself out a sale. Remind yourself that trash always ranks below treasure both in value and position. The client only cares about what YOU can DO for THEM. Know your product inside and out and how your potential client, as a customer, will benefit from hiring your service.

Step 13: Know your objective: Determine whether you intend on closing at the show or whether you plan on scheduling sales consults in the following weeks, then focus on that sales approach. Keep in mind that today's millennial make purchases differently. Know the total number of leads you expect, total number of qualified leads you expect, cost per lead you expect and the amount of literature you need to not have prospective leaving your booth empty handed.

Step 14: Promote that you'll be attending the show to current and potential clients. Having current clients stop by your booth enhances your image when they greet you.

Some other great ways to increase foot traffic are to drop a line into your regular ads, place a flyer or sticker in all outgoing mail pieces, direct mail, special ads just for the show or a contest or premium for stopping by your booth.

Step 15: Keep your booth space clean, neat and attractive. Know your way around your booth and exactly where your literature is stored. Fumbling for information in front of impatient potential clients can make you appear incompetent.

Step 16: Don't be scared of your price and be willing to talk costs. If a client asks you why you're \$1,000 dollars more than the \$595 wannabe DJ,...YOU...need to know WHY! It's not just because you're better...the client needs to understand why you're better. "What we attain to cheaply, we esteem too lightly" - Thomas Paine

Step 17: Be honest and confident! Being genuine is the quickest and most solid way of gaining the trust and admiration of potential clients. Making the "sale" is much different than finding the right client that fits you and your business plan. There are clients capable of filling your competitors calendar at \$495. Don't put yourself into the position of turning down a potential premium client because you've encumbered your calendar with low paying gigs.

Step 18: Know your curb appeal! Potential brides and grooms want you alert, to use fewer sex symbols, to be technically qualified, to use less high pressure, to offer more information and literature detailing features and how they benefit from those features. For a BONUS TIP go to: <http://dudewalker.org/bonus-tip-djnews-oct-2009/>

Step 19: Be willing to commit for a reasonable price! A marriage takes place because two people have committed that a some future date they'll affirm that commitment in a life long verbal contract, generally speaking, with a reception and party attached. It all comes down to the value of the commitment. If a client offers you an absurdly low price, be willing to take their price on ONE condition. They must wait until 7-14 days prior to their event for your confirmation. If they think that your suggestion is preposterous, help them connect the dots of YOUR value and YOUR rate for THEIR date, for YOUR commitment RIGHT NOW!

Step 20: Take a long self reflective look in the mirror: Decide whether you want to be a success by design or a failure by accident. "Winging it" in today's wedding show landscape can be a costly venture when you really need to be ready to invest some cold hard cash. Anywhere from a minimum of \$500 up to 100-150% of the total cost of your booth space.

Start planning today for success tomorrow. Best motivation...; your competitors are hoping you procrastinate because it makes their job easier.

You can reach Dude Walker at dudewalker@discjockeynews.com.

Monthly Music Charts

By TMStudios.com

Pop

- | | | |
|----|-----------------|---------------------|
| 1 | Taylor Swift | You Belong With Me |
| 2 | Black Eyed Peas | I Gotta Feeling |
| 3 | Kings Of Leon | Use Somebody |
| 4 | Jay Sean | Down |
| 5 | Miley Cyrus | Party In The U.S.A. |
| 6 | Keri Hilson | Knock You Down |
| 7 | Cobra Starship | Good Girls Go Bad |
| 8 | Jordin Sparks | Battlefield |
| 9 | Daughtry | No Surprise |
| 10 | Boys Like Girls | Love Drunk |
| 11 | Jason Derulo | Whatcha Say |
| 12 | Mariah Carey | Obsessed |
| 13 | Pitbull | Hotel Room Service |
| 14 | Katy Perry | Waking Up In Vegas |
| 15 | Fray | Never Say Never |

Urban

- | | | |
|----|---------------------|---------------------|
| 1 | Drake | Successful |
| 2 | Mario | Break Up |
| 3 | Maxwell | Pretty Wings |
| 4 | Pleasure P | Under |
| 5 | Jay-Z/Rihanna/Kanye | Run This Town |
| 6 | Gucci Mane | Wasted |
| 7 | Fabulous | Throw It In The Bag |
| 8 | Mariah Carey | Obsessed |
| 9 | Dorrough | Ice Cream Paint Job |
| 10 | Trey Songz | LOL Smiley Face |
| 11 | Beyonce | Ego |
| 12 | Yo Gotti | 5 Star |
| 13 | Keyshia Cole | Trust |
| 14 | R. Kelly | Number One |
| 15 | Jeremih | Imma Star |

Country

- | | | |
|----|------------------|-------------------------------|
| 1 | Justin Moore | Small Town USA |
| 2 | Toby Keith | American Ride |
| 3 | Jason Aldean | Big Green Tractor |
| 4 | George Strait | Living For The Night |
| 5 | Keith Urban | Only You Can Love Me This Way |
| 6 | Chris Young | Getting' You Home |
| 7 | Blake Shelton | I'll Just Hold On |
| 8 | Brad Paisley | Welcome To The Future |
| 9 | Zac Brown Band | Toes |
| 10 | Eric Church | Love Your Love The Most |
| 11 | Darryl Worley | Sounds Like Life To Me |
| 12 | Kenny Chesney | I'm Alive |
| 13 | Carrie Underwood | Cowboy Casanova |
| 14 | Love And Theft | Runaway |
| 15 | Craig Morgan | Bonfire |

Rock

- | | | |
|----|-------------------|-----------------------|
| 1 | Linkin Park | New Divide |
| 2 | Alice In Chains | Check My Brain |
| 3 | Nickelback | Burn It To The Ground |
| 4 | Creed | Overcome |
| 5 | Godsmack | Whiskey Hangover |
| 6 | Shinedown | Sound Of Madness |
| 7 | Cavo | Champagne |
| 8 | Pearl Jam | The Fixer |
| 9 | Breaking Benjamin | I Will Not Bow |
| 10 | Halestorm | I Get Off |
| 11 | Green Day | 21 Guns |
| 12 | Chevelle | Jars |
| 13 | Papa Roach | Lifeline |
| 14 | Jet | She's A Genius |
| 15 | Chickenfoot | Oh Yeah |

Adult Contemporary

- | | | |
|----|-----------------|----------------------------|
| 1 | Miley Cyrus | The Climb |
| 2 | Fray | You Found Me |
| 3 | Rob Thomas | Her Diamonds |
| 4 | Matt Nathanson | Come On Get Higher |
| 5 | Jason Mraz | I'm Yours |
| 6 | Taylor Swift | You Belong With Me |
| 7 | Katy Perry | Hot N Cold |
| 8 | Pink | Please Don't Leave Me |
| 9 | Plain White T's | 1, 2, 3, 4 |
| 10 | Colby Caillat | Fallin' For You |
| 11 | Michael Buble | Haven't Met You Yet |
| 12 | Daughtry | No Surprise |
| 13 | Nickelback | If Today Was Your Last Day |
| 14 | David Cook | Come Back To Me |
| 15 | Parachute | She Is Love |

Alternative

- | | | |
|----|-------------------|------------------------------|
| 1 | Muse | Uprising |
| 2 | Alice In Chains | Check My Brain |
| 3 | Kings Of Leon | Notion |
| 4 | Weezer | I Want You To |
| 5 | Rise Against | Savior |
| 6 | Silversun Pickups | Panic Switch |
| 7 | Paramore | Ignorance |
| 8 | Chevelle | Jars |
| 9 | Pearl Jam | The Fixer |
| 10 | Linkin Park | New Divide |
| 11 | Cage The Elephant | Ain't No Rest For The Wicked |
| 12 | Breaking Benjamin | I Will Not Bow |
| 13 | Anberlin | Feel Good Drag |
| 14 | AFI | Medicate |
| 15 | Sick Puppies | You're Going Down |

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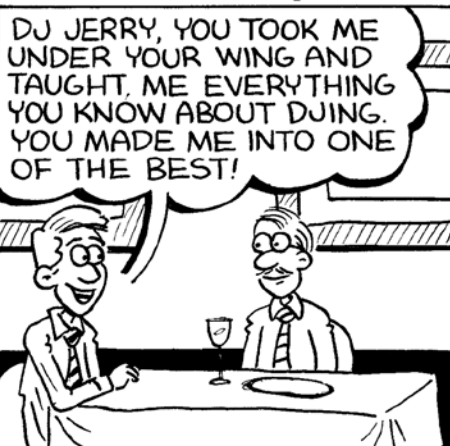
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